

"Every Issue a Collectors Item"

# Hollywood

studio magazine

*Exotic Latin Star*

**DOLORES  
DEL RIO**

*A legend who lives  
up to her name*

**Douglas Fairbanks Jr.  
Swashbuckling 'Man of  
the World'/Interview**

**Hollywood's Fiery  
Latin Beauties**

**MERVYN LE ROY**  
on directing the spectacle  
"Quo Vadis" Interview

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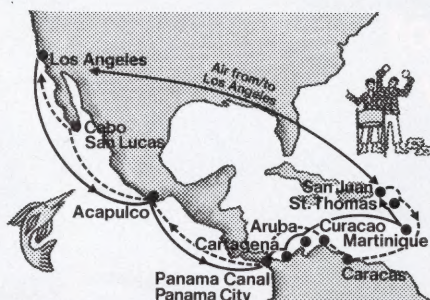
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# Hollywood

studio magazine

Every issue a "Collector's Item"

## ON THE COVER

Exciting, glamorous Dolores Del Rio, Mexico's favorite Latin star, a legend who lives up to her name is shown in a recent photo taken in her home in Mexico City. She is at present starring with Anthony Quinn in "Children of Sanchez" now being filmed in Mexico.

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VOLUME 11 NO.9  
SEPTEMBER 1977



# EXOTIC DOLORES DEL RIO

## *A legend who lives up to her name*

By Dale Olsen

The invitation was for sherry in the garden of her home in Mexico City — and it was from the fabulous Dolores Del Rio.

The woman who has frequently been called the most beautiful woman in the world had just completed her first role in an American film in 13 years ("Cheyenne Autumn", Warner Bros., 1964) with a major role in Hall Bartlett's production of "The Children of Sanchez", based on the Oscar Lewis classic novel. She was graciously permitting an interview to discuss the picture, her work, the Mexican film industry and herself.

One had only to give the driver the address and note his impressed reaction to know that Dolores Del Rio still meant magic, even in her own home town. "La mas hermosa!", he exclaimed, his face lighting up as he stressed my visit was with "the most beautiful!"

The day, too, was beautiful as we drove through tree-lined boulevards and passed volcano-rock walls to the exclusive residential district of Coyacan, finally stopping before a high-walled estate with enormous old oaken doors and ancient wrought iron bell. The gates opened at a peal of a bell and a white-coated houseman escorted me through immense parklike gardens to the pink and white Hacienda, where Miss Del Rio and her American producer husband Lew Riley have lived for many years.

Ushered into a sitting room, one could not help recalling the mistress of the house had once been married to art director Cedric Gibbons and wondered, too, if his handiwork was in the decor of the home. Elegant, upholstered and decorated in the art nouveau style of the 1930's, the rooms looked like a movie set from this grander period of Hollywood motion pictures. Dominating was a John Carroll painting of the star, surrounded by antique mirror and gold leaf encasing the fireplace and in panels on every door. Such a room used to be the onscreen homes of Joan Crawford, Loretta Young, Irene Dunne and, of course, Dolores Del Rio.

A toy poodle sounding surely more



ferocious than it could possible be, signaled the arrival of his mistress and the entrance in a Paris-styled black and white chiffon gown with pearls highlighting her rich black hair as it rested smoothly just shoulder length, was truly that of a star. Now in her early seventies, the vitality and youthful lilt to her walk, the strength of her outstretched hand and the timelessness of those huge, limpid eyes and flawless complexion totally belied any age. One felt they were looking at "Ramona" again.

"I am so delighted to be in this picture," she said immediately. "It has been 18 years since Vittorio DeSica came to this house to offer me the role. At that time the Mexican Government censor would not let the film be made. It was Garcia Borja and now the same man, with a freer government is in charge and it is he who has reversed the decision and allowed Hall Bartlett to make this film. It is a very important book and will be a very important film, a true anthropological study of a Mexican family for the entire world to see."

"The Children of Sanchez" is a labor of

love for Miss Del Rio, who would love to make another American film but has steadfastly refused the frequent script offers. "They do not make films today that I wish to be in," she said. "Let the other actors say the words and do the things they want us to do on the screen, I will work on the stage." And she has been a big hit in Latin America on the stage, frequently appearing with Ignacio Lopez Tarso, considered to be Mexico's Laurence Olivier, in such productions as "Dear Liar" and "The Queen and the Rebels", produced by Lewis Riley. Next, she revealed, she will star in Mexico in "A Lion In Winter", again with Tarso.

Looking at Dolores Del Rio, one finds it difficult to believe she has been a star in American films since 1925 when she made her debut in "Johanna", a discovery of director Edwin Carewe. She graced the screen in such classics as "What Price Glory", "Gateway to the Moon," "The Loves of Carmen", "Ramona," "The Red Dancer," "Evangeline," (her first sound movie) "Bird of Paradise," "Madame Dubarry," "I Live For Love," "Father Hidalgo," and the classic "Maria Candelaria."

Today, Dolores Del Rio divides her time between her Mexico City home and Newport Beach, California, where her husband has a boat and they are frequenters of the famed Balboa Bay Club. Actively involved in community and charity work, she is a guiding force in the Mexican actors union and President of a nursery school for the children of performers. She has also created a ladies volunteer society for charity work consisting of more than 100 Mexican actresses.

Of her career, she smiles graciously and says she has been lucky, but has also worked hard. She believes it is difficult for Mexican actors to break into American films, but noted beautiful young Lucia Mendez, who is featured in "The Children of Sanchez". "Watch her," she said. "She is beautiful and talented and she speaks very good English. She could make it in Hollywood."





Glamorous Dolores Del Rio in the garden of her fabulous colonial hacienda in Coyacan, Mexico City. Paintings are by famous artists in Mexico and Europe.



# THE NEW MOVIE ALBUM

Lee Graham Collection  
Early 30's

Dolores Del Rio



She liked the name "Dolores" better than the Lolita she had been christened when she was born in Durango, Mexico, August 3, 1905, and it may have been a "hunch." As Dolores she has known tragedy and pain, but she has helped bring the great potentialities of Mexican actresses to the fore, though Dolores-Lolita was not an actress to start with. She was the highest of the high, socially, the daughter of wealthy parents, married to Jaime Martinez Del Rio who died in Germany not long ago (some say with a broken heart for love of the wife he thought no longer loved him), and she had been presented to the King and Queen of Spain. Edwin Carewe, First National director, was responsible for Miss Del Rio's first appearance in Hollywood, after he had seen her in an amateur performance in Mexico. He persuaded her mother, Senora Asunsolo, wife of a wealthy rancher and banker, that Dolores's talents were being wasted on the desert air. She could dance, she could act, she had the most marvelous black eyes that spoke. Dolores arrived in Hollywood with her husband and family in 1925, made many pictures for First National, in 1927 was a Wampas Baby Star, and a year later was featured in "Ramona" for United Artists, and started the United States to singing "Ramona." It took her only two years to go from her first motion picture rôle to stardom.



# A true study of a Mexican family

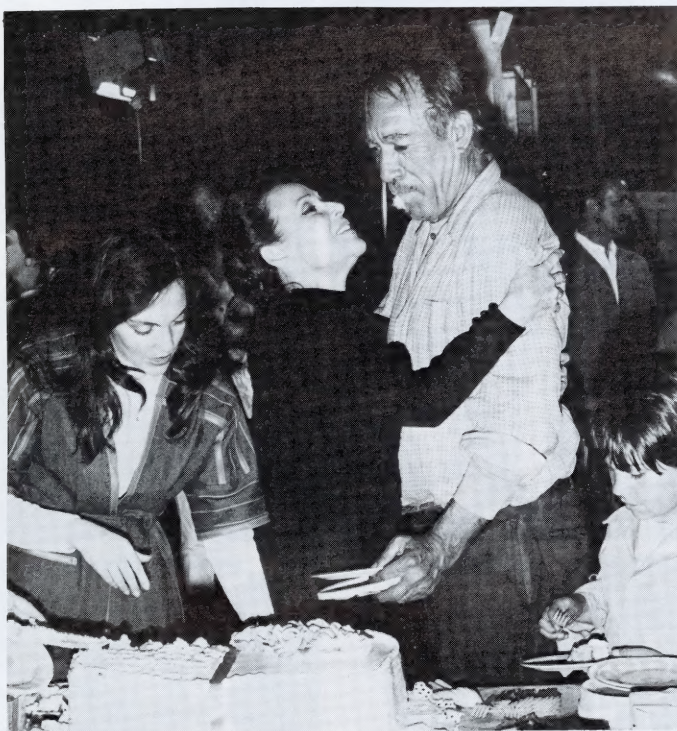
*"The Children of Sanchez"*  
starring

**Dolores Del Rio**  
and  
**Anthony Quinn**

*Filmed in Mexico*  
Produced and directed  
by **Hall Bartlett**



Dolores Del Rio greets her longtime cinematographer Gabriel Figueroa, with whom she has made seven films, while other members of company of "Children of Sanchez" look on.



Anthony Quinn welcomes Dolores Del Rio to the set of "The Children of Sanchez", as co-star Lupita Ferrer cuts the welcoming cake.

Hall Bartlett and Dolores Del Rio with trophy from the cast on the final day of shooting (lower photo.) Dolores Del Rio and Lupita Ferrer.

On the set-Lupita Ferrer cuts cake at cast party. Dolores Del Rio and Anthony Quinn, stars of "Children of Sanchez".









**Photo/feature on  
Dolores Del Rio's career**



Glamorous Dolores Del Rio in the garden of her hacienda



As the jealous dancer in Warner Bros. all-star **WONDER BAR** (1934) with Dick Powell, Dolores proved she could dance as well as act, and she was extremely effective in the Busby Berkeley numbers.



The last of Dolores' three films in the forties was John Ford's "The Fugitive," a disastrous failure. She would not make another American picture until 1960 when she did "Flaming Star" with, of all people, Elvis Presley. — Lee Graham collection.



With George Sanders in the spy drama, **INTERNATIONAL SETTLEMENT** (1938) for 20th-Century-Fox which had a setting of the war in China.



In Warner Bros. **IN CALIENTE** (1935), with Pat O'Brien, Leo Carrillo, Glenda Farrell, Edward Everett Horton and Luis Alberni, chiefly notable for the fact that Dolores introduced in it a dance called "The Mexicana".



In William Dieterle's **MADAME DU BARRY** (1934) with Reginald Owen as Louis XV. This bedroom comedy proved a great disappointment to the star, who considered it a lovely piece of work, but "cut to ribbons by the censor".



A very early film "**Ramona**" stars Dolores Del Rio and Warner Baxter. An immortal love classic of early California



As the beautiful cantina performer known as "The Dove" in her first for RKO, **THE GIRL OF THE RIO** (1932) co-starring Norman Foster.



Harry Leon Wilson's

## MERTON OF THE MOVIES



Academy of Motion Picture Arts and Sciences

Viola Dana and Glenn Hunter in the original  
Merton of the Movies—1924

## Yesteryear

**C**ARMEL AGAIN. During the first half of this century many of California's creative roads led to that village on the Monterey coast, though seldom in a straight line. No route was more circuitous than that of Harry Leon Wilson, whose serial stories in the *Saturday Evening Post* were read with delight by millions and made Bunker Bean, Ruggles, Merton Gill and the Montague Girl into household names.

It was in the year 1910, when he was 43 years old, that the wandering Wilson came to harbor in Carmel, bought 12 acres of wooded oceanfront and built thereon a roomy residence he called Ocean Home. There in what is now the Carmel Highlands he lived until just before his death in 1939.

Harry Leon Wilson's life and work are classic illustrations of the unpredictability of literary achievement. Up to the time in 1920, when he lived for a time in Hollywood to gather material for a movie novel, who could have predicted that his ultimate renown, at least in his adopted state, would be determined by *Merton of the Movies*, one of the first and still one of the best of all Hollywood novels?

So at last we come to the classic of the month. *Merton of the Movies* is an odd book, differing from others in the Wilson canon in its exotic setting, its satirical purpose, and also mysteriously veiled in conception and creation. In spite of initial success as a *Post* serial, a Broadway triumph in the Marc Connelly and George Kaufmann acting version starring Glenn Hunter, and a threefold life as a movie with Glenn Hunter, Stuart Erwin and Red Skelton as its successive stars, *Merton* is today a neglected book. It has never been reprinted after the first edition of 1922 and a reissue in 1923 with illustrations from the Glenn Hunter movie version. None of the films stressed the book's satire, dwelling instead on the pathos.

Lawrence Clark Powell

## ★ Today's Revival

"MERTON OF THE MOVIES"  
COMES TO LOS ANGELES

After fifty five years "Merton of the Movies" has been revived with Richard Thomas, (John-Boy on Television's the Walton's) playing the role of Merton. The original "Merton" was played by Glen Hunter in New York in 1924.

Marc Connelly, now 86 who wrote the play with George S. Kaufmann jetted to Los Angeles from New York for the opening at the Ahmanson Theatre.

Courtesy WESTWAYS, October, 1970

Hedda Hopper Collection



Red Skelton in the 1947 remake of Merton with Tommy Dugon and Alan Mowbray



# Fairbanks – The Swashbuckling Man of The World

by Robert Kendall

The return to the London stage of Douglas Fairbanks Jr. was a theatrical event. From the very first moment Fairbanks stepped on stage, the audience was electrified with his presence. Fairbanks knows how to turn on the charm, and the audience responded with rapt attention. Looking suntanned and radiating the triumphant spirit of the man he was portraying in the play, "The Pleasure Of His Company", Fairbanks exudes charisma.

Douglas Fairbanks Jr., who has been knighted by the Queen of England, is one of the few Americans so distinguished.

Coming from one of the first families of the American movie greats, Doug Fairbanks Jr. has proven himself worthy of his wonderful background. His lines were delivered with polish, and that something extra an actor can give an audience when he is enjoying himself.

The role of "Pogo" Poole in "The Pleasure of His Company" is that of a charming man, whose sophistication and profound understanding of human nature has developed through world-wide travel. The fabulous sights and sounds of the most exotic places on earth are forever calling to him, and he responds.

Fairbanks, who is constantly traveling fitted the role to perfection. At the present moment he is in Hong Kong, going on to exotic India and winding up in London.

The happy spirit Fairbanks radiated was picked up immediately by the audience. Their eager applause indicated how much fun they were having, along with the star of the show. Obviously Londoners were delighted Fairbanks was returning to the London stage after such a long absence.

Backstage at the Phoenix Theater, following the show, Fairbanks granted Hollywood Studio Magazine an exclusive interview. Glancing through a recent copy of Hollywood Studio Magazine, he noticed a picture of himself with Bing Crosby when Bing made a rare appearance at the Pavilion in Los Angeles.

"I'd sure like a copy of that picture," he beamed, "I enjoyed that night very much."

And then he spoke of a new book he had just completed. "We're coming out soon with 'The Fairbanks Album', he



A portrait of Douglas Fairbanks Jr. appearing in Columbia production, "Before I Die".

enthused, "It has 10,000 small photographs."

Musing a moment, he explained, "In its own way it's a pictorial history of manners and fashion."

"For someone who is living in England," I observed, "you have a very good suntan."

"I live in England part of the year," he explained, "We have our home in Palm Beach, Florida and an apartment in Manhattan. Right now I have a Florida tan."

"Do you enjoy living in London?" I asked Fairbanks.

"Very much so," he nodded, "I had an estate in Kensington for many years. We just sold it this summer. But that doesn't mean I won't be visiting London often. I enjoy the excellent theater, the fine symphony, and of course the wonderful friends I have here, as well as my business interests."

"I enjoyed your performance in 'Pleasure Of His Company' very much," I told him, "You seemed to *live* the role."

"In a way I have," Fairbanks smiled, "I

have done 'Pleasure of His Company' before and it is one of my favorite stage shows. I'm very glad the audiences like it. I enjoy performing when I can see the audiences are having a good time."

Directly behind where Fairbanks was seated I noticed a large color painting of Fairbanks in one of his famous Swashbuckler roles. "That's an interesting portrait of you," I told him, "It reminds me of when I saw you in 'Sinbad the Sailor' with Maureen O'Hara. That was a beautiful technicolor movie."

"Yes," he smiled, "That is a nice portrait. It was given to me."

At that moment a business manager interrupted to speak with him a moment, and then a steady stream of friends came by to tell him how much they enjoyed his performance.

"'The Pleasure of His Company' has been a good-luck play for me," Fairbanks revealed, "I first played the role of 'Pogo' Poole in a 1970 revival at Drury Lane Theater in Chicago. We broke records and played there four months. Then we took it on tour nation-wide in 1971, and 1972. In 1974 and 1975, we played it in Canada. And this year we had try out tours in Dublin, Ireland, and Cork, Eire, and then Norwich England. We're playing here at the Phoenix in London for a limited engagement."

Wilfred-Hyde White, Belinda Carroll and David Langton co-starred with Fairbanks.

"Perhaps one reason I really enjoy doing this play," Fairbanks confided, "is the fact it dramatically demonstrates that aging begins in your heart. There are men and women in their eighties who are so vibrant with their many interests in life — they will never lose their youth."

That philosophy is best exemplified by the star himself, for Fairbanks does seem eternally youthful. The moment his vibrant personality lights up the stage, the audience feels compelled to listen, watch and enjoy. He is the living symbol of the dashing, debonair man he is best known for portraying in his many movie roles.

I thanked Doug Fairbanks Jr. for taking time out of his busy schedule to chat with me so I could relay his words to our readers.





**Douglas Fairbanks Jr. turns on the charm with his radiant smile.**



**Fairbanks appears on TV with comic Jonathon Winters.**



**Doug Fairbanks in a rare TV appearance on ABC in "Venice" film.**



**Doug Fairbanks Jr. prepares a TV special.**





**DOUGLAS FAIRBANKS, Jr.**  
**MAUREEN O'HARA · WALTER SLEZAK**



**IN COLOR**  
**TECHNICOLOR**

**"SINBAD THE"**  
**SAILOR**





# DOUG FAIRBANKS JR.

(Mini-Biog.)

Douglas Fairbanks Jr. was born in New York City. His father was the great silent star Douglas Fairbanks. He was educated in New York City and Los Angeles, as well as London and Paris. He has three daughters; Daphne, Victoria and Melissa. His greatest movie roles include such memorable hits as: "Stella Dallas", "Little Caesar", "The Dawn Patrol", "Outward Bound", "Morning Glory", "Catherine the Great", "The Prisoner of Zenda", "Gunga Din", "Having a Wonderful Time", "The Joy of Living", "The Rage of Paris", "Sinbad the Sailor", "That Lady in Ermine".

Best-known plays include:

"Young Woodley", "The Jest", "Saturday's Children", "Romeo and Juliet", "The Winding Journey", "We Were Dancing", "Toward the Light", and "The Dummy". (1926-1940) "My Fair Lady", "The Pleasure of His Company", "The Secretary Bird", and "Present Laughter" (1968-1976)

Television:

Made first television appearance in 1949. Between 1952-1957 produced series of 160 one act TV plays, acting in 50 of them. Series shown as DOUGLAS FAIRBANKS Presents, The Rheingold Theater. TV Specials "The Shadowed Affair" (with Greer Garson). "The Canterville Ghost" (with Sir Michael Redgrave. TOM JONES (musical) "The Crooked Hearts" with Rosalind Russell, Maureen O'Sullivan. "Your Choice for the Oscars" (with Alexis Smith) 1976.



Doug Fairbanks Jr. shown when he was a young boy with his mother.



Fairbanks and his 3 daughters arrive in Southampton England.



The Fairbankses, pere et fils, are in competition with their film plans. Doug Senior will bring "Marco Polo" to the screen; Junior will produce and star in a series of pictures to be made alternately in England and in Hollywood for United Artists



Doug Fairbanks Jr. distinguished himself in the service of his country .





Douglas Fairbanks Jr. and Frankie Raymond in "The Youngest" at Vine Street Theater in Hollywood.



Doug Fairbanks Jr. and Lurene Tuttle at the Vine Street Theater in "The Youngest".



Youthful Fairbanks Jr. in "I Like Your Nerve", A First National Film.



Athletic Doug shown in swim trunks at Santa Monica, Ca. beach house.



Doug Fairbanks Jr. buys a bond during W.W. II from Pat Alphin.



Doug Fairbanks Jr. in "Safari"



Doug Fairbanks Jr. and Ginger Rogers in a scene from "Having a Wonderful Time".



Fairbanks in one of his biggest hits, "The Prisoner of Zenda", a David O. Selznick Production.



"Sinbad the Sailor", an RKO Technicolor hit with Maureen O'Hara and Doug Fairbanks Jr. is often revived in movie houses.





**DOUG FAIRBANKS JR.** as he appeared in "The Great Manhunt" for Columbia.



**Jack Oakie** Shares a laugh with **Doug Fairbanks Jr.**



**Doug Fairbanks Jr.** visits the Motion Picture Country Home.



**Doug Fairbanks** is always in demand at social functions."



**Douglas Fairbanks Jr.** — The Swashbucker legend lives on.



# Mervyn LeRoy discusses "Quo Vadis"

By William Hare

Versatility has long been the hallmark of the productive career of Mervyn LeRoy.

In his fascinating biography, "Mervyn LeRoy: Take One", it appears that the singular accomplishment about which he is most proud is that of never repeating himself.

"I have made seventy-five films . . . and I never repeated myself," he revealed in his biography. "I never made the same story, or anything like the same story, twice. There was never any such thing as 'a Mervyn LeRoy-type' picture . . . My films were all so different that there never was a LeRoy trademark."



**THREE CELEBRATED AWARDS** — Mervyn LeRoy poses for an exclusive Hollywood Studio Magazine photo behind the desk of his Beverly Hills office. In front of him, left to right, are filmdom's three prestige awards — the Academy Award, the French Winged Victory Award, which he won for "Quo Vadis", and the Irving G. Thalberg Award. LeRoy is the only living director in the world to have won all three awards.

Even a cursory scan of his seventy-five films bears LeRoy out in glowing detail. "Little Caesar" and "Johnny Eager" were excellent gangster films starring Edward G. Robinson and Robert Taylor respectively. "The Wizard of Oz", which LeRoy produced and Victor Fleming directed, was a fantasy which launched the Judy Garland star trek. The great Paul Muni starred for LeRoy in "I Am a Fugitive from a Chain Gang", which fell under the heading of an absorbing melodrama. "Waterloo Bridge", which marked Vivien Leigh's first screen appearance following her Oscar-winning performance in "Gone With The Wind" and "Random Harvest", which merged the screen chemistry of Ronald Colman and Greer Garson, were romances. "Tugboat Annie", which starred Wallace Berry and Marie Dressler, was a comedy.

As the 1950s beckoned, however, the energetic director had yet to be confronted with the challenge of directing a colossal spectacle replete with period costumes and the customary "cast of thousands".

At that stage of LeRoy's career he received a call from a worried Louis B. Mayer, frustrated by the expenditure of two million dollars on an MGM biblical spectacle in Italy, a project devoid of meaningful results.

LeRoy remembers vividly the call he received from the studio head asking the director to bail MGM out of a bad predicament.

"A director and producer who shall remain nameless were in Rome working on the film and there were apparently a lot of confusing mix-up and things weren't going right," LeRoy remarked. "He asked me if I would do the picture and I said I would be tickled to do it, even though I knew it was going to be a tough one."

In what was LeRoy's biggest directorial challenge of his career, he took over the helm of the colossal MGM spectacle "Quo Vadis". Assigned by Mayer to work with him on the project was producer Sam Zimbalist, who a little under a decade later would produce another spectacle made in Italy, "Ben Hur", where he died of a heart attack during filming of the production.

After agreeing to direct "Quo Vadis", LeRoy left for Rome in the middle of 1949 with producer Zimbalist to select set locations at the Cinecittà Studios in Rome.

"We shot the entire picture in Rome. We worked out the sets and other details and then came back to California," LeRoy recollected. "We then arranged to transport eighty men and women from California to Rome to work on the film. It was a very big expense."

As LeRoy sat behind the desk of his plush Beverly Hills office, his eyes brightened as he recalled the glowing memories of accomplishment in tackling a spectacle like "Quo Vadis".

"You have to have a great team to make a film like 'Quo Vadis' and you need to talk over everything with your producer", LeRoy related. "Although I generally produce and direct my pictures I did this one with Sam Zimbalist, who was a fine producer. Sam and I spent ten million dollars on 'Quo Vadis'. When you consider that there had been another two million spent before we became involved in the project the film cost twelve million to make more."

LeRoy spent 1950 in its entirety in Rome, while the shooting schedule of the classic encompassed half or slightly more than that



**STILL GOING STRONG** — "Quo Vadis" remains a popular international box office favorite better than a generation following initial release. The window display picture was taken by the story's author outside a theater in the heart of downtown Helsinki, Finland where the film was playing in the summer of 1976.



length.

"The shooting of the picture took about six or seven months, which meant getting up every morning at six-thirty and getting home between ten and eleven at night outside of Sundays," LeRoy explained. "I had twenty assistant directors. Three of them spoke English. We had a big cast and utilized huge sets. Then there was the arena where the chariot races were held and where the lions came out. When we were shooting the arena scenes we used thirty thousand people or more over a period of three weeks."

With the familiar boyish twinkle in his eyes, LeRoy discussed the subject of Italian extras.

"Italians make great extras because they all want to act. All you've got to do is scream and it's all done very well over there," LeRoy said. "A lot of people asked me how I was able to put all those people into the stands. In Italy they have what they call *cappo groppos*, which means the captains. Each captain has twenty-five people he brings into the studio in the morning. He gets their wardrobes for them and puts on their jewelry. When the shooting is over he takes the clothes and jewelry back so we didn't lose anything. He then paid the extras for their work. We must have had fifty *cappo groppos* working on the film."

"Quo Vadis" had the distinction of appearances as extras of two of filmdom's most glamorous leading ladies.

"As I was shooting one day an assistant of mine came over and told me that Elizabeth Taylor was on the telephone and said that she had to speak to me," LeRoy recalled. "I got on the phone with her and she started crying. She said it was urgent to see me right away so I told her to come on out to the studio. Liz had just gotten married and had had a fight with her husband Nicky Hilton. What she wanted was a place to hide out at the studio where nobody would find her, so I put her in a toga and used her as an extra."

During the filming of "Quo Vadis" LeRoy also utilized the services of a glamorous young woman and her mother as extras. Astutely recognizing the Italian girl's beauty, LeRoy made certain to place her in the foreground of the action.

When LeRoy was shooting the film "Moment to Moment" in the south of France in the mid-sixties he found out the young Italian beauty's identity.

"My wife and I were invited to dinner one evening by Grace Kelly," LeRoy remembered. "All of a sudden Sophia Loren arrived with her husband. She immediately came over and threw her arms around me."

"What's that for?" a stunned LeRoy asked.

"You're responsible for me being a star," Loren explained.

The sultry Italian bombshell then related that LeRoy had used her and her mother as extras during the entire filming of "Quo Vadis".

"You put me in the foreground all the time," she related.

"Even then I had good taste, didn't I?" LeRoy quickly replied.



**DIRECTOR AND STAR** — Mervyn LeRoy, right, shakes hands with Robert Taylor between takes of "Quo Vadis".

Robert Taylor and Deborah Kerr starred in the classic film, bolstered by an excellent supporting cast headed by Peter Ustinov and Leo Genn. Ustinov and Genn were nominated for an Oscar in the best supporting actor category, an award that ultimately was bestowed on Karl Malden for his performance in "A Streetcar Named Desire".

"I think I should have had five nominees in the acting categories of that film," LeRoy declared in retrospect, "but I sustained a very bad break. They didn't screen 'Quo Vadis' for the Academy until about four or five days before the awards nominations were announced. Also, by having Ustinov and Genn nominated for the same award from the same picture, that could have split the vote in such a way to make it difficult for either one of them to win it."

The LeRoy adaptation of "Quo Vadis" was the first American presentation of the Henryk Sienkiewicz novel as well as the initial sound version. The biblical epic had been filmed as silent Italian productions in 1912 and 1924.

As a director who has always embraced the concept of "the play is the thing" in filmmaking, LeRoy was quick to give credit to scenarists S.N. Behrman and John Lee Mahin for turning out a finely polished final shooting script for "Quo Vadis".

"Behrman was a famous playwright from New York and Mahin was a well known screenwriter who did a lot of the Clark Gable



**IN EARNEST DISCUSSION** — Robert Taylor conveys a concerned look to Leo Genn as Peter Ustinov looks on in a scene from "Quo Vadis". Genn and Ustinov were both nominated for Oscars in the best performance by a supporting actor category for their stellar work in the biblical epic.

pictures," LeRoy explained. "They were both fine writers and did a good job on the script."

Mervyn LeRoy's films have always succeeded well at the box office, as evidenced by the fact that he holds the record among directors for having the greatest number of films premiered at New York's prestigious Radio City Music Hall, twenty in all. "Quo Vadis" was a box office bonanza for MGM, generating upon its release a cash flow of some twenty-five million dollars, constituting the most prolific dollar spurt to hit the studio at that time for one film since the legendary "Gone With The Wind". Better than a generation later LeRoy estimates the world-wide gross for "Quo Vadis" to stand at around seventy-five million dollars.

The film also brought LeRoy the distinction of receiving the prestigious French Winged Victory Award for producing the short "The House That I Live In" in 1945 and would later become the recipient of the coveted Irving G. Thalberg Award in 1976. LeRoy is the only living director in the world to have accomplished that celebrated hat trick.

"You know, despite the fact that I ate pasta all the time I was over there in Rome working on 'Quo Vadis' I wound up losing twenty-two pounds," LeRoy chuckled. "I guess it goes to prove that when you eat the same thing all the time you end up losing weight."



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"... Due to lack of interest in today, we bring you yesterday." Tom Donnahoo, Thunderbird Films.



The Vivien Leigh Society and "Gone With The Wind" Movie Club is now accepting new memberships. Interested readers can inquire by writing Director Don Leigh McCulty of 212 Virginia Court, Clarksburg, West Va. 26301.

Mr. McCulty was director of the Vivien Leigh International Fan Club from 1948-1953 and then became director of the newly-formed Vivien Leigh Society ten years later, at which time there was five years of peak activity. Up to 1967, the club issued six lavish journals and several newsletters and other material to the large roster of members. Since Miss Leigh's death, there has been little activity by reason of a self-imposed "moratorium" in her honor. However, the club is resuming activity this year and plans to have new material on both Miss Leigh and "Gone With The Wind" for its members. Lifetime club dues are \$5.00 for initial membership and there is a guarantee of activity through 1978, and longer. This was a most distinguished club through 1967 and promises to reach new heights in 1977-78.

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May I take this opportunity of wishing yourself and the magazine very best wishes for the continued success of what is the **VERY BEST** in Movie Nostalgia.

Yours sincerely,  
George R. Dyson



Dear Studio Magazine:

Dreams can indeed still come true for loyal fans. It happened to me this week, when after 32 of collecting memorabilia on Jeanne Crain, a hard back book on her life was released to the general public. A thrill indeed for any loyal fan, this book "The Beautiful Dreamer," by Phil Booker, has covered Jeanne's life from its beginning to the present day activities of this star. Published by Carlton Press, 84 Fifth Ave., New York 10011, it is only \$3.95 plus 30¢ postage, a bargain on today's market.

Jeanne Crain, is truly one of Hollywood's

all time favorite stars and a beauty never to be forgotten. On or off the screen her kindness and love to her fans will long be remembered.

Here is a snapshot of myself with a few of over 500 national magazine covers Jeanne posed for during her career which turned out 42 feature films, enjoyed by many of today's generation on television.

Please keep the fine Studio Magazines coming out each month.

Charles Finley  
Hollywood, Calif.

## Bette Davis-The Greatest!

Dear Editor,

Rec'd the special Bette Davis issue of H.S.M. and it's terrific! Bette Davis earned whatever success and glory she had coming to her.

Unfortunately, my favorite super star of the 20's, 30's seldom if ever gets mentioned. Although I do hear from her occasionally, she is Marion Nixon. . . Marion made her mark in movies in the pre-sound era and is still in perfect health today.

Thank you for a highly entertaining magazine. And may God bless you.

Jack W. Jensen  
Endicott, New York

## Wants Info on Max Schreck

I would be very grateful if you could print the following letter in your magazine. I am a newcomer to your magazine and I like it very much.

I am researching the history of the actor Max Schreck. I need all information on his movies, etc. Any information will be helpful. I also need stills if anyone has some of Max they would like to sell.

I am trying to compile a film list and a biography. All I know about him is that he was Count Orlock in the silent version of Dracula NOSFERATU. If you have any information, please send it to me and I will refund you postage if you like. I really need the stills and information.

Jeff Veil  
Denver, Colorado

## Hollywood Studio Magazine:

Just wanted to let you know how much I enjoy reading Hollywood Studio Magazine. I treasure that "Gone With The Wind" issue as a collector's dream. Thank you ever so much for putting those pictures all together so we may have a permanent memory of that magnificent movie.

Also, I've enjoyed the travel articles written by Robert Kendall. It is fascinating to read about all the places he visits, and the interesting people he meets.

Keep up the good work. Hollywood Studio is my favorite magazine as I know of no other film publication that gives half as many pictures, and stories of the stars as Studio. You deserve an Award.

Etta Culver  
Reseda, Calif.





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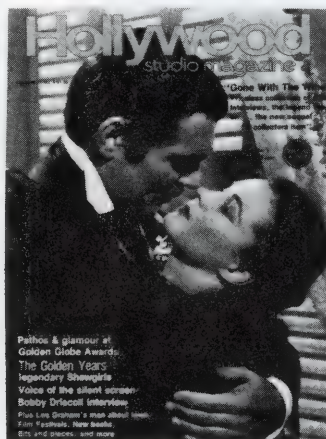
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11. APRIL 1971—VOL. 5 NO. 12  
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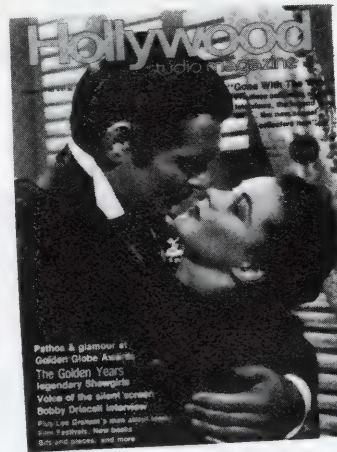
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Slightly Dangerous  
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War Bond Signature  
I Met Him In Paris  
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Call Out The Marines  
The Lady Has Plans

## #124 b&w

When Comedy Was King  
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Lightning Swords Of Death  
Fighting Mad  
Mixed Company

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Marooned  
The Russinas Are Coming  
Duchess & The Dirtwater Fox

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Catch 22  
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Next Stop, Greenwich Village  
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The Unforgiven  
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## #136 b&w

French Girls Club  
Forbidden Adventure  
(long trailers)

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Phantom Of The Paradise  
Solvent Green  
Cheyenne Social Club  
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## #138—color

An American In Paris  
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Till The Couds Roll By

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**GIT ALONG LITTLE DOGGIES** 6 reels with Gene Autry, Smiley Burnette and The Maple City Four. Its the ranchers vs. the crooked oil-drillers while Gene helps the beautiful daughter of the town banker who will lose it all if the well runs dry. Plenty of comedy relief, song and romancing in this Republic western classic. S8S—\$87.50, 16mm—\$132.50

**STARPACKER 1934** - with John Wayne, Verna Hillie and Yakima Canut. The town of Little Rock is held in fear by a mysterious criminal known as the "Shadow", who rustles cattle and robs stagecoaches with little regard for human life. A very young John Wayne takes on the job of sheriff and solves the many mysteries in this action packed well plotted yarn. S8S—\$87.50, 16mm—\$132.50 (6 reels)

**SAGEBRUSH TRAIL—6 REELS-** 1933 with John Wayne, Lane Chandler, Yakima Canutt, Wally Wales and Art Mix. This is definitely one of the best of the very early Duke's. A good, strong plot of Wayne, an escaped convict, falling in with a band of outlaws, first as the cook and later taking part in hold ups. This one has everything you would be looking for in a good "B" western. 6 reels - S8S—\$87.50, 16mm—\$132.50.

**HARD HOMBRE-1931-**reels with Hoot Gibson, Tina Basquette, Jessie Arnold and Jack Byron. Church going, peace loving Hoot lands a job as ranch foreman at El Martini Ranch. Naturally, a neighboring rancher has been stealing Senorita Martino's cattle, and Hoots first order of the day is to get them back. Lots of real nasty, greasy characters in this early sound western effort. S8S—\$87.50, 16mm—\$132.50

**WEST OF THE DIVIDE** 1933 5 reels, John Wayne, Virginia Faire Brown, Yakima Canut. The Duke masquerades as Gat Ganns, a wanted killer and joins a gang whose leader had murdered his father. He discovers a girl in a deserted cabin, with a bullet wound in the head and in the ensuing complications learns that the gang wants him to murder her father. A thrilling western with some genuinely rough action sequences and some good hard hitting scraps. 16mm—\$111.50, S8S—\$73.50.

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**OLIVER & HARDY**

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## MARCH OF THE WOODEN SOLDIERS (1934)

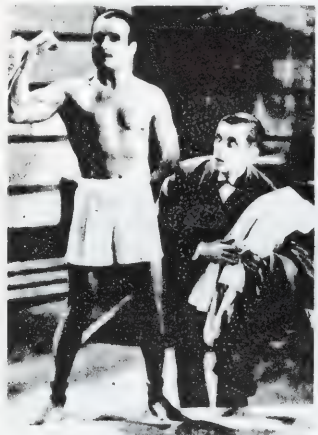
The charming Victor Herbert operetta comes to life filled with music, song and the comic antics of Laurel and Hardy. pre-print was a mint 35mm. release print.

MARCH OF THE WOODEN SOLDIERS: 7 reels 16mm \$168.85

## TREE IN A TEST TUBE (1943)

This is the only known film to survive that the famous comedy team ever made in color. TREE IN A TEST TUBE is a wartime short subject made by Pete Smith. A terrific collectors item, and Thunderbird is offering clear, sharp prints for all to enjoy!

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Doug Reaches the Peak of His Career in This Modern Role!

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"REACHING FOR THE MOON"

with **BEBE DANIELS**

## REACHING FOR THE MOON

Douglas Fairbanks, Sr., Bebe Daniels, Bing Crosby, Edward Everett Horton, Jack Mulhall  
Released by United Artists (1931)  
7 reels 16mm \$168.85

COMEDY RIOT BEHIND THE HOLLYWOOD SCENES!

**MOVIE STRUCK**

**STAN LAUREL**  
**OLIVER HARDY**

JACK HALEY  
PATSY KELLY  
MISCHA AUER

## MOVIE STRUCK (1937)

A small-town girl makes good in Hollywood in this delightful Hal Roach musical comedy. The all-star cast includes Stan Laurel and Oliver Hardy in two hilarious routines, Jack Haley, Patsy Kelly, Mischa Auer, James Finlayson, Walter Long, and Lyda Roberti in a delicious bit as a temperamental movie star. A real gem! (7 reels) 16mm S8S

## UTOPIA (1950)

While not considered one of the classic Laurel and Hardy features, UTOPIA is nevertheless interesting. Instead of slapstick, the emphasis is on satire as the boys inherit a desert isle. UTOPIA is the complete, UNCUT version. (8 reels) 16mm, S8S

and a FUNNY two-reeler from the 1920's!

## LOVE EM AND WEEP (1927) With Mae Busch

One of the team's funnier silent comedies with several outrageous comic situations. Highly recommended and prints feature the original main titles! (2 reels) 16mm, S8, R8 16mm \$53.35 S8S \$34.65

MIRTH and MELODY!

**STAN LAUREL**  
**OLIVER HARDY**

"MARCH OF THE WOODEN SOLDIERS"

THEIR FIRST NEW COMEDY FEATURE IN YEARS!

**STAN LAUREL**  
**OLIVER HARDY**

**UTOPIA**

## THE TWO FUNNIEST THINGS THAT EVER HAPPENED!

Gen. Nuisance and Chief Disorderly! They're ga-ga over the Commandant's Cutie! And when Gorgeous Georgette gives them the eye—it's Ready—Aim!—FIREWORKS!... Come and go completely daffy-happy!...



**STAN LAUREL AND OLIVER HARDY**

## THE FLYING DEUCES

Jean Parker Reginald  
**PARKER \* GARDINER**  
A BORIS MORROS Production  
Directed by EDWARD SUTHERLAND

## FLYING DEUCES

70 Mins.  
Stars: Laurel and Hardy, Jean Parker, Reginald Gardner.  
Poor Ollie and Stan decide on suicide because of their failure at love, however, they get talked into joining the French Foreign Legion but soon discover the life of a Legionnaire is not quite what they expected. The film climaxes in a hilarious airplane fight with the boys at the controls. A real laugh Classic.

Released by RKO Pictures. 1939

FLYING DEUCES: (7 reels)  
16mm, S8S

Topper's a super-snooper... hot on the trail of the Little Girl Who Won't Tolerate! What hysterics as they make a mirth-quake out of a mystery!

Hol Roach presents  
**TOPPER RETURNS**

... JOAN BLONDELL  
Roland YOUNG • Billie BURKE  
Eddie (ROCHESTER) ANDERSON  
Patsy KELLY • Carole LANDIS • Dana S. O'HEIR

## TOPPER RETURNS

90 Mins.  
Stars: Roland Young, Joan Blondell, Carole Landis, Eddie "Rochester" Anderson.  
The famous Topper turns detective as the ghost of a beautiful girl persuades him to discover her killer. Complete with an eerie old house, trapdoors, and secret panels. Excellent entertainment and a film anyone would enjoy.

Released by Astor Pictures in 1940  
8 reels 16mm \$194.95  
S8S... \$127.00

NO GIRL IS SAFE FROM THIS FIEND IN HUMAN FORM!!

**THE VILLIAN STILL PURSUED HER**

featuring  
HUGH HERBERT  
ANITA LOUISE  
ALAN MOWBRAY  
BUSTER KEATON  
JOYCE COMPTON

## THE VILLIAN STILL PURSUES HER

Hugh Herbert, Alan Mowbray, Buster Keaton, Anita Louise, Joyce Compton. Directed by Edward Cline. Hilarious spoof of the old-time melodrama, complete with hissable villain, hero who becomes a drunkard, pure, loyal bride and plenty of slapstick.

VILLIAN STILL PURSUES HER: (6 reels) 16mm, S8S

**THE MAN WHO KNEW TOO MUCH**

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Obscure... Prominent... Draculas just workings to him... The arch criminal of all crime... of all time

NOVA PILBEAM • PETER LORRE  
LESLIE BANKS • EDNA BEST

A NO PRODUCTION • DIRECTED BY ALFRED HITCHCOCK

## THE MAN WHO KNEW TOO MUCH

Leslie Banks, Edna Best, Peter Lorre, Frank Vosper. Directed by Alfred Hitchcock.  
Most film audiences are familiar with the 50s suspense featuring Doris Day and James Stewart. But now, the rarely-seen original is presented, providing an excellent still developing talents. (8 reels) 16mm S8S



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S8 COLOR (sound striped).....	\$200.00
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S8 B&W silent.....	\$100.00
R8 B&W silent.....	\$100.00

NEW! THE BIRTH OF A NATION now available with synchronized musical score & effects tracked at silent speed for proper visual movement!

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16mm. B&W SOUND.....	\$300.00

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# HALL OF FAME



The National Academy of Recording Arts & Sciences, which confers annual Grammy Awards for outstanding achievements in recording, has announced its intention to locate a major recording HALL OF FAME facility in the city of Burbank, culminating a three year site search and extensive deliberations.

The HALL OF FAME will be a major entertainment and educational public attraction of exhibits, demonstrations and artifacts relating to the recording arts and sciences, a 350-seat theatre, a recording studio, and will ultimately house an extensive recording library and research facilities for students, scholars and others.

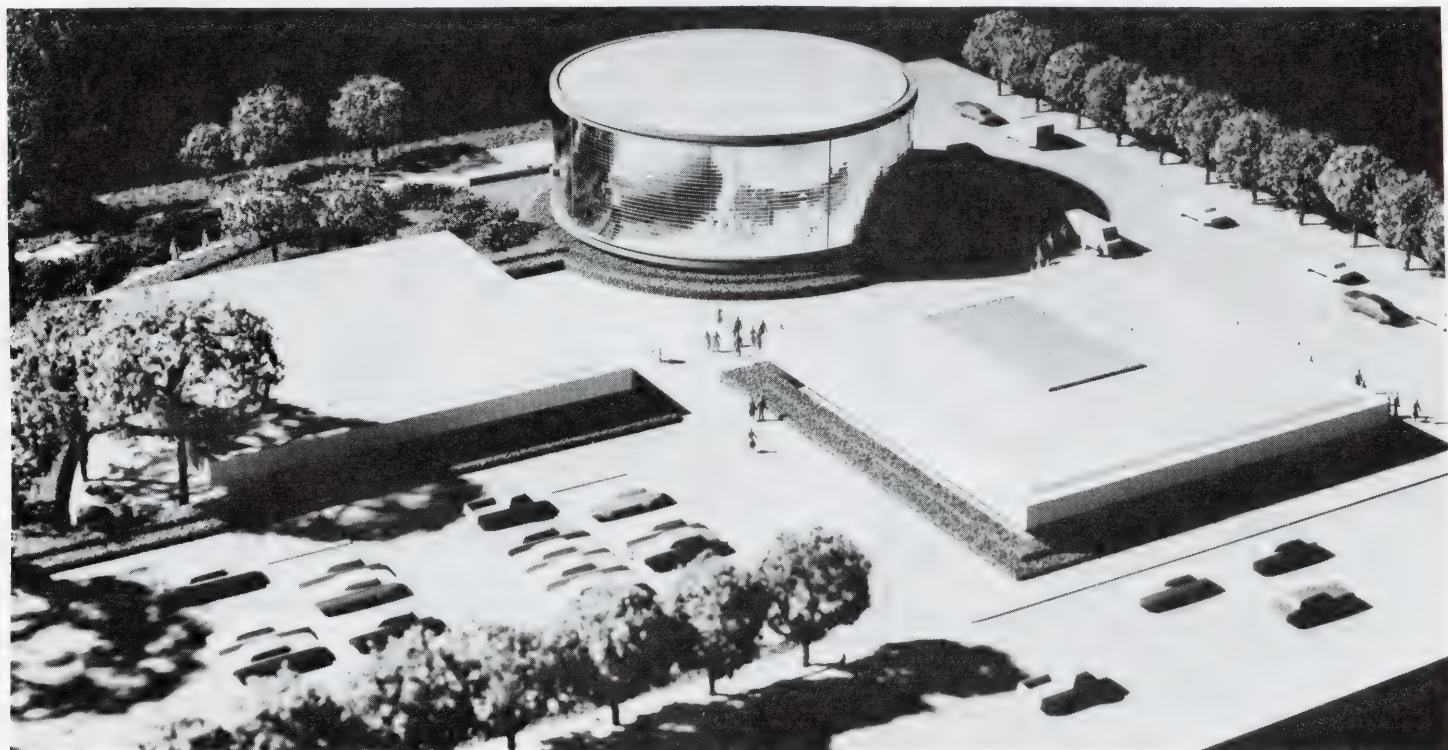
The HALL OF FAME was created by the National Board of Trustees of the Recording Academy to increase the public's awareness of the recording field's vast contributions to our American culture.

A preliminary design by Skidmore, Owings & Merrill internationally known firm of architect which will serve as the basis for development of this project, calls for a 50,000 square foot facility situated on a 70,000 square foot parcel on the south side of Alameda Avenue between Avon and Cordova Streets. This initial design contemplates abovegrade and underground levels, maintaining a low profile to harmonize with structures in the surrounding area. A model of this concept shows the visible HALL OF FAME as three separate pavilions on a bed of landscaping, while the underground structure is totally connected. Construction will begin on a date to be announced, and facilities are expected to be open to the public within two years. Total cost of the project will be in the neighborhood of 4½ to 6 million dollars.

The Recording Academy's decision to locate the HALL OF FAME in Burbank was based on factors such as the proximity of motion picture and television studios in the area and the growing pre-eminence of Burbank as a national entertainment center, as well as the growth potential of tourism. Situated nearby are the NBC Studios, The Burbank Studios, Walt Disney Studios and Universal. The HALL OF FAME will be easily accessible from two major freeways and from nearby Hollywood-Burbank Airport.

Plans call for exciting audio video demonstrations, for instance, a visitor to the HALL OF FAME will be able to see the "birth of a record"; travel with it graphically from its conception through its finalized form as a recording as we know it — with perhaps some actual participation in the process by the visitor. There will be exhibits that are permanently housed in the HALL OF FAME plus rotating topical demonstrations. Meetings are underway now between a special Recording Academy committee and the architects to finalize exhibit concepts and other elements planned for the building.

An important component of the displays will be an exhibit of the Recording Academy's own HALL OF FAME Awards voted to early recordings of lasting, qualitative or historical significance. To date, twenty outstanding recordings have been inducted into the HALL OF FAME and announced on the Recording Academy's annual Grammy Awards telecasts. The memorials, one for each winning recording and appropriately described, stand over 1½ feet high and will be placed in the HALL OF FAME together with the original recordings and related artifacts.





## HALL OF FAME AWARDS WINNERS

(Inducted 1974 through 1977)

*Recordings of Lasting, Qualitative  
or Historical Significance  
(Released Before 1958)*

THE BACH: THE WELL TEMPERED CLAVIER  
(COMPLETE) — Wanda Landowska — RCA Victor  
1949-54

BEETHOVEN: PIANO SONATAS (32) — Artur  
Schnabel — Beethoven Piano Society/RCA 1938

BEETHOVEN: SYMPHONIES (9) — Arturo Toscanini  
conducting the NBC Symphony/RCA Victor 1950-53

BEGIN THE BEGUINE — Artie Shaw — Bluebird  
1938

BODY & SOUL — Coleman Hawkins — Bluebird  
1939

CARNEGIE HALL JAZZ CONCERT — Benny Good-  
man — Columbia 1950

CHRISTMAS SONG — Nat "King" Cole — Capitol  
1954

GERSHWIN: PORGY & BESS (Opera) — Lehman  
Engel, conductor; Cast: Lawrence Winters, Camella  
Williams, and others — Columbia 1951

GERSHWIN: RHAPSODY IN BLUE—Paul Whiteman  
with George Gershwin — RCA Victor 1927

GOD BLESS THE CHILD — Billie Holiday — Okeh  
1941

I CAN'T GET STARTED — Bunny Berigan — Victor  
1937

LEONCAVALLO: PAGLIACCI, ACT 1: VESTI LA  
GIUBBA — Enrico Caruso — Victor 1907

MOOD INDIGO — Duke Ellington — Brunswick  
1930

MY FAIR LADY — Original Broadway Cast with Rex  
Harrison and Julie Andrews — Columbia 1956

OKLAHOMA! — Original Broadway Cast with Alfred  
Drake; Orch & Chorus directed by Jay Blackton —  
Decca 1943

RACHMANINOFF: PIANO CONCERTO NO. 2 IN  
C MINOR — Serge Rachmaninoff (piano), Philadel-  
phia Orch., L. Stokowski, cond. — Victor 1929

SINGIN' THE BLUES — Frankie Trumbauer and his  
Orch. featuring Bix Beiderbecke on cornet — Okeh  
1927

TAKE THE "A" TRAIN — Duke Ellington & His  
Orch. — Victor 1941

WEST END BLUES — Louis Armstrong — Okeh  
1928

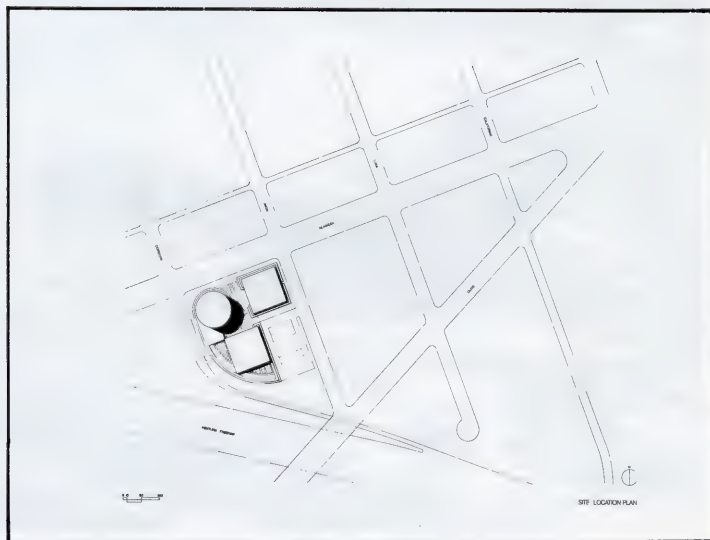
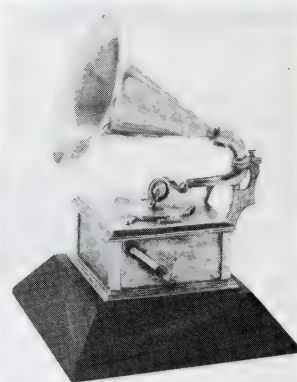
WHITE CHRISTMAS — Bing Crosby — Decca 1942

## THE HALL OF FAME AWARDS

The National Academy of Recording Arts & Sciences' HALL OF FAME Awards, to be housed in the Academy's HALL OF FAME soon to be constructed in Burbank, were established by the National Trustees in 1973 to honor early recordings of lasting, qualitative or historical significance. While the Academy's annual Grammy Awards recognize outstanding creativity in the current phonograph recording field, it was the feeling of the National Trustees in creating the HALL OF FAME that significant contributions on recordings before inception of the Grammys in 1958 should also receive rightful recognition.

Each year a number of outstanding recordings are inducted into the HALL OF FAME. The selections are made by a special ninety member committee of eminent and knowledgeable professionals from all branches of the recording arts, chosen by the Trustees of the Academy and including respected musicologists, historians, music critics, composers, performers and other artists. The HALL OF FAME inductees, selected by this committee, are announced on the Grammy Awards telecast which is seen annually by over fifty-five million viewers in the United States and overseas.

The HALL OF FAME award, over a foot and a half high, features a gold Grammy medallion embedded in a solid lucite block mounted on walnut. Each award, inscribed with the name of the winning recording, is a permanent part of the HALL OF FAME and will be exhibited at the future HALL OF FAME facility. Certificates are presented to participants on the recording such as the performers, composers, engineers, arrangers and producers, as well as to the issuing recording company, as a testament to their contributions.





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With Lee Graham

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# A RETURN TO THE OPULENT THIRTIES

*in celebration of* **Cocktails for Two**

The glamour and elegance of yesteryear returned for the Hollywood party to end all parties, "Cocktails For Two." Drinks for 400 would be more exact. An 80-foot buffet table with life-size ice sculptures added to the opulence.

The courtyards of the 18-acre Grey-stone estate were transformed into the style of the thirties. The entrance to the estate was lined with vintage Pierce Arrows, Cords and Packards owned by the affluent of the bygone era. Waitresses wore slinky white evening gowns and platinum blonde wigs a la Jean Harlow.

Music added to the nostalgic extravaganza with guests gliding, dipping, and jitter-bugging to the swinging sounds of Freddie Martin's orchestra and Bob Crosby and his Bobcats, plus a piano bar in the foyer of the main house. When we peeked in the piano bar, Jack Albertson was doing an impromptu soft shoe.

The elaborate affair was hosted by Schenley Industries to introduce a new pre-mixed drink, "Cocktails For Two." How much would "Cocktails For Two" cost? A conservative estimate would be \$200,000.



Mae West makes grand entrance on the arm of Paul Novak.



Phyllis Diller jokes with Groucho Marx look-alike.



Remembering the thirties—Jack Oakie, Bob Crosby and Judy Canova.



Schenley executives Isidore Becker and Howard Feldman flank Shera Danese and steady boy friend, Peter Falk.



George Raft meets Marilyn Monroe look-alike.



The Robert Culps in a rare public appearance.



"Roots" star LeVar Burton arrives in 30s garb.



Edith Head recalls costumes of yesteryear.



# Down Memory Lane

By Jess Hoaglin



Lew Ayres still active in Films and TV

## Virginia Mayo one of Warners top-money making stars

*With this issue of the Hollywood STUDIO Magazine Jess Hoaglin resumes his column, "Down Memory Lane." A veteran writer and movie buff he has compiled a tremendous back-log of material on stars of the silent screen, talkies, stage and radio. He is constantly being called upon to supply information on various personalities from agencies, studio personnel and various other industry people. News Editors from Coast to Coast have called him for special information. Questions from readers of this magazine may direct their inquiries to Jess Hoaglin in care of this magazine.*

Virginia Mayo's career as an actress actually began at the age of six. Her childhood in St. Louis, Mo., was spent learning everything from Shakespeare to tap dancing and eventually she was accepted as a ballet member of the St. Louis Municipal Opera after graduation from high school. She later joined a comedy act called "Pansy the Horse" which toured all over the United States and finally found a spot in the Eddie Cantor Musical Revue, "Banjo Eyes."

While appearing at Billy Rose' Diamond Horseshoe Club, Virginia was spotted by producer Samuel Goldwyn, who signed her to a movie contract. "I arrived in Hollywood," Virginia said,

"with my pet dog, a few belongings and an overwhelming desire to become a good actress." She immediately began an extensive program of study on how to perform before the cameras, and the hard work and perseverance paid off for she was cast in "Princess and the Pirate" opposite Bob Hope and the film was well received. She later starred with Danny Kay in "Wonder Man," "Kid from Brooklyn," "Secret Life of Walter Mitty" and "A Song is Born." Goldwyn, who had great faith in Virginia's ability, put her in her first dramatic role with Dana Andrews in "The Best Years of Our Lives."

In 1948 she signed with Warners and became one of their brightest stars, appearing in some forty films. She was one of the studio's top-money making stars, included in the top ten at the box office for three consecutive years. After leaving Warners, Virginia worked in television but later decided to do summer stock with her husband, Michael O'Shea. They appeared together in "Tunnel of Love," "George Washington Slept Here" and "Fiorella," but after a trip to Europe decided they would not continue the tour. Virginia stayed with the summer circuit, appearing in such hits as "Move Over, Mrs. Markham," "Butterfield are

Free," "No, No Nanette" and "Forty Carats."

In 1973 she was signed to do "Forty Carats" for the Windmill Dinner Theatre circuit in Dallas, Houston and Scottsdale, Arizona, and Mr. O'Shea was also signed to join the cast in Texas, but on arrival in Dallas to start rehearsals he died quite suddenly of a heart attack. Virginia has continued work and only last year made a film, "The Glass Cage" in Carefree, Arizona, and has been doing guest spots on television. She and her daughter, Mary Catherine, make their home in Thousand Oaks.△

## Lew Ayres

As one writer so aptly expressed it, few men have the resources, talent or persistence to fulfill a life's ambition as has Lew Ayres. For almost twenty years Ayres has traveled the world, photographing the shrines and centers of major religious movements. The result is an impressive 2½-hour color film on the great religions of mankind titled "Altars of the World." The film was premiered at the Music Center Pavilion last year and Ayres received the Golden Globe Award for the best documentary film of 1976.

Born in Minneapolis, Minnesota, Ayres attended the University of Arizona and while studying medicine spent his free time playing the piano, banjo

Turn to Page 44



# LEE GRAHAM . . . MAN ABOUT TOWN

RKO was the last major studio to be formed, created in 1928 because of the sound revolution. Ironically, it was the first casualty of the TV era in 1958. The **RKO Years** are being remembered by a retrospective at the Los Angeles County Museum of Art ending October 1.

To launch the 128-film retrospective, clips from many of the movies, starting with the studio's first large scale production, "Rio Rita" (1929), were shown to an invitational audience followed by a reception.

Unless you count Bobby Breen, every major RKO star except Ann Harding is represented during the retrospective. Amazingly, not one of 17 Harding films for the studio can be found.

Among RKO alumni at the "homecoming" were Fay Wray ("King Kong," "The Most Dangerous Game"), Barbara Hale ("Higher and Higher," "The Window," "The Boy With Green Hair"), Kent Smith ("The Cat People"), Jon Hall ("The Tuttles of Tahiti"), Harriet Hilliard Nelson ("Follow the Fleet"), Myrna Loy ("Topaze"), Guy Madison ("Till the End of Time"), directors Rouben Mamoulian ("Becky Sharp"), Edward Dmytryk ("Crossfire," "Murder My Sweet," "Till the End of Time"), George Cukor ("What Price Hollywood?", "A Bill of Divorcement," "Little Women"), Hollywood's first woman producer, Harriet Parsons ("Enchanted Cottage," "I Remember Mama," "Clash By Night"), designer Walter Plunkett ("Rio Rita," "Cimarron," "Flying Down To Rio"), and the production head of the studio, Pandro S. Berman.



Shirley Temple accepts the ACFC Ruby Slipper for lifetime cinema achievements from the organization's president, Shari Lewis. The presentation took place in the commissary of Shirley's alma mater, 20th Century-Fox.

There could be no better choice for the American Center of Films for Children's Ruby Slipper Award than the most famous child star of all, *Shirley Temple*. Shirley, her husband, Charles Black, and their teen-age daughter Lori, paid Tinseltown a rare visit from their Northern California home to receive the award from ACFC's president, Shari Lewis. Sybil Brand, whose husband, Harry, was publicity head at Fox when Shirley was there, chaired the event in the studio's commissary.

For Shirley, at 20th with many of her former co-workers, the evening brought back many memories. When she looks back, she muses, "I never had to work very hard. We all just seemed to play games." Today the movie miracle of the depression is the model of the modern suburban matron dedicated to family, good works and conservative politics.

Robert Young, Jack Oakie, Tom Drake, Darryl Hickman, Jane Withers, Rudy Vallee, Buddy Ebsen and director Henry Hathaway turned out to reminisce about their films with Shirley. Director David Butler recalled that he told Shirley she'd have to change the color of her hair when she signed for "Story of Seabiscuit"



The late, lamented RKO studio, dead in 1958 at the age of 30. The RKO Years are being remembered with a retrospective at the L.A. County Museum of Art until October 1.



Tom Drake, who gave Shirley Temple her first adult screen kiss in "Mr. Belvedere Goes To College" (1949) hadn't seen her since until the American Center of Films For Children Award. They're shown here with ACFC member, Arthur Hill.



because her hair was the same hue as the horse's. Shirley laughed, "That's when I knew my acting career was over."

"The Ann-Margret of the Geritol set who played both of the ugly sisters in 'Cinderella.' " That's the way George Hamilton ("so vain he carries a full-length mirror in his wallet") introduced *Phyllis Diller* when she presented Tinseltown's Most Wanted Awards at a black-tie benefit for the Hemophilia Foundation of Southern California.

It was quite a roast. Phyllis roasted the "gorgeous men"; they roasted her right back. Phyllis even roasted herself, "Achieving success at my age, I have fewer years to be a has-been."

In addition to Hamilton, other roastees at the Beverly Wilshire's Grand Ballroom were Jack Albertson, Morey Amsterdam, John Astin, Jim Backus, Theodore Bikel, Jack Klugman, Trini Lopez, Rod McKuen (in tux and sneakers) and David Wolper.

*George Raft*, 74 and suffering from emphysema, avoids the Hollywood social scene. But he made an exception to attend the "Cocktails For Two" party (see layout in this issue).

The one time "gun-toting consort of underworld big shots" was quite a lover in his time. If his long estranged wife would have divorced him, he would have married Norma Shearer or Betty Grable. He carried on torrid affairs with both.

Looking back on his tumultuous life, Raft says, "I used to think you could buy anything. I earned millions and spent it buying happiness on the installment plan thinking I owned it. The world was lending it to me and now I know it could be repossessed like anything else."

*Peggy Ann Garner*, who has been working for General Motors as a fleet car executive the past six years, is returning to the screen. Robert Altman cast the former child star in his production, "A Wedding."

Among the actresses who flirted with stardom and whom you may have noticed in my snapshots were three groomed at 20th Century-Fox: Lynn Bari, June Lang and Marjorie Weaver.

It's interesting to note that of the three in their sixties now, only one found happiness in marriage and retired voluntarily. *Marjorie Weaver*, who still has that Dixie accent, laughs, "I did pretty well for a girl without talent. I couldn't sing or dance and did both." She and Don Briggs have been happily married 34 years and have two grown children. They own and operate a thriving liquor store in Brentwood where few customers recognize Marjorie as that cute brunette with the big brown eyes in over 25 films.

*June Lang*, still lovely, lives in the Valley with her daughter, Patricia Morgan. June says the most stupid thing she ever did "was marry — all three times." June was never overly ambitious. Now that her daughter is grown, she would like to act occasionally, but doesn't know how to go



Would you recognize Guy Madison, idol of the bobby-soxers in the '40s? He's caught here with Ruth Buzzi at reception following the launching of the RKO Years.



That widely publicized duo, Virginia Mayo and our Man About Town, on the Hollywood party circuit.

about it. Fortunately, she doesn't have to work because "I've always been frugal."

For *Lynn Bari*, who made a fortune and lost it on bad investments, life is not so easy. She has aged more perceptively than June and Marjorie — and wants desperately to work. Lynn got raves for her performance in a touring company of "The Gingerbread Lady" in 1972. Only three years ago she successfully played the summer circuit in "Follies."

After divorcing her first husband, Walter Kane, Howard Hughes' aide, Lynn married Sid Luft who later married Judy Garland. Her third husband was psychiatrist Dr. Nathan Rickles. "The Queen of the B's," as Lynn was known, vows she'll never marry again. She reasons, "Three strikes and you're out!"

In his upcoming biography on *Marlene Dietrich*, Charles Higham will reveal that the glamorous legend got her start as an entertainer working in a lesbian bar in Berlin.



• Phyllis Diller with two to whom she presented Tinseltown's Most Wanted Awards at a benefit for the Hemophilia Foundation, George Hamilton and Jack Klugman. (Photo by Yani Begakis)



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"Dr. Jekyll and Mr. Hyde," 1931. Frederic March and Mariam Hopkins.

### THE HYDE OF DR. JEKYLL by John Stewart

"I tell you, we haven't begun to discover what science can do to the body and mind of man," read a title from the 1920 version of "Dr. Jekyll and Mr. Hyde."

I've had many inquiries as to whether or not John Barrymore was the first to portray Robert Louis Stevenson's classic tale of dual personalities. In Lawrence Quirk's book, "The Films of Fredric March," Mr. Quirk states this to be so. Drake Douglas in his book "Horror," has King Baggott's 1913 version as the first as does Ivan Butler in his "Horror in the Cinema." Neither Baggott nor Barrymore were first.

It all began in 1887 with Thomas Russel Sullivan's play which starred Richard Mansfield who toured as Dr. Henry Jekyll and Mr. Edward Hyde for twenty years. In 1897 a new version was dramatized by Luella Forepaugh and George F. Fish, again with Richard Mansfield and his Repertory Company. Daniel Bordmann played the role in 1888 and Henry Irving appeared in a London production in 1899.

The first New York production was at Madison Square Theatre, September 12, 1897 starring Richard Mansfield. Mansfield died August 30, 1907, but his company continued its tour. At a Chicago theatre in 1908, Colonel William Selig, head of Polyscope Company, sat in the audience. He took the stage cast to his studio and pro-

duced the first film version. The actor was unbilled, the role may have been played by Frank Kingdom, Cecil Magnus, Marc McDermot, or Sydney Cowell top stars in the company at that time.

In 1910 Wrench released a film called "The Duality of Man," again, as was the custom, the star went unbilled. That same year, the schizophrenic doctor appeared in Nordisk's version, and the first to bill its star, Alwin Neuss.

Two years later, Lecius Henderson directed James Cruze as Dr. Jekyll and Harry Benham as Mr. Hyde in Than-houser's release.

Independent Motion Picture Company (IMP), headed by Carl Laemmle who formed Universal Film Manufacturing Company in 1912; later Universal, made the King Baggott version for 1913 release. Released the same year was Kinecolor Company's film, its star unknown. This latter Jekyll-Hyde metamorphoses was the first horror film in color.

Sheldon Lewis selected by Louis B. Mayer, portrayed the role in 1916. This being the weakest version because the whole thing ended as a dream!

The last actor to portray Jekyll-Hyde without the magic of make-up was John Barrymore in the 1920 Paramount film. This makes Barrymore the seventh film character, not the first.

The first sound version starred Fredric March in 1931 under director Rouben Mamoulian for Paramount. This role won March an Academy Award. It was Wally Westmore's fan-

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# HOLLYWOOD'S EXOTIC LATIN STARS

By Kirk Crivello

**The Latin actresses thrown up front in the wake of exceptionally beautiful — 'orchidaceous' — Dolores Del Rio's success. The hot-house flowers that bloomed briefly in the Hollywood garden.**

For many years **Dolores Del Rio** was on everyone's list of the five most beautiful women in the world, and still today the bone structure of her face, the large dark eyes and raven-hair are still exquisite, ensuring her a place among the truly ageless beauties of the screen. There were several Latin-American beauties that emerged following Del Rio's spectacular rise to stardom. The most famous, being of course, Lupe Velez.

That tiny bundle of dynamic energy, **Lupe Velez** was affectionately nicknamed Queen of the Hot-Cha, The Hot Tamale, Mexican Wildcat and Mexican Spitfire, the latter coined from popular RKO series. Born Maria Guadalupe Villalobos on July 18, 1909, in San Luis de Potosi, a suburb of Mexico City. Her father was a colonel in the Mexican army and her mother, an opera singer. The veteran stage actor Richard Bennett discovered Lupe in Mexico City appearing in "Ra-Ta-Plan." In Hollywood, the comparison to Dolores Del Rio, would haunt her throughout most of her fledgling star years. She obtained bits in Laurel and Hardy comedies until her sensational splash with critics opposite Douglas Fairbanks in **THE GAUCHO**. United Artists named Lupe their 'Wampas Baby Star' of 1928. Lupe was a girl of dubious morals in D.W. Griffith's **LADY OF THE PAVEMENTS** set in 1868 Paris; loaned to Paramount for **WOLF SONG** with Lupe attracted to trapper Gary Cooper. Paramount played up the Velez-Cooper three-year affair to the hilt, which reached a peak when it was reported they were sharing a Laurel Canyon hideaway. In MGM's **WHERE EAST IS EAST**, she was a lively half-caste daughter of Lon Chaney and yet another half-caste in **EAST IS WEST**, rescued from the auction block by Lew Ayres. It was inevitable that Lupe would inherit one of Del Rio's biggest successes, **RESURRECTION** (1931) with John Boles—but the story suffered from heavy handed direction by Del Rio discoverer, Edwin Carewe; as the Indian maiden who commits suicide in De Mille's **THE SQUAW MAN**; in **LAUGHING BOY**, Indian brave Ramon Novarro loves Lupe, whom he accidentally kills when she takes to the oldest profession. On Broadway, she had two tremendous successes, "Hot-Cha" and

"Strike Me Pink." Then Lupe tried England: **THE MORALS OF MARCUS**, **GYPSY MELODY** and **MAD ABOUT MONEY**. She returned to Mexico City for **LA ZANDUNGA** as a full-fledged superstar — her childhood dream. Her stormy five year marriage to Johnny Weissmuller ended in 1938. In the last phase of Lupe's career she starred with Leon Errol in RKO's **MEXICAN SPITFIRE** series (1939-43) **GIRL FROM MEXICO** through **MEXICAN SPITFIRE'S BLESSED EVENT**. On December 14, 1944, recently back from Mexico where she tried to restructure her waning career by starring in Emile Zola's **NANA**, Lupe Velez committed suicide at her Beverly Hills home from an overdose of Seconal. She left notes indicating it was over an unhappy love affair.

Lupe might well be acting consequentially in films, today had she lived; because in spite of setbacks and poor material, she established in the 1940s an enduring new persona.

There were other Latin Girls who seemed to hit a special mark in the 1930s-40s but never maintained their expectations due to limited opportunities in the then

Hollywood type casting mold.

Such was the fate of **Armida**, who often had little to do but look cute in the jungle, on the desert or a dance-room floor. Born in Sonora, Mexico on May 29th, her father Joaquin Venrell, was a well-known stage actor. At 16, while in a dance act with her 2 sisters was seen by Gus Edwards who put her on the Orpheum Circuit in a skit, "Ritz Carlton" with Ray Bolger and Lola Lane. John Barrymore requested Armida for his first full-length talking film, **GENERAL CRACK** (1929), which was the better of his many costumers for Warner Bros. On Broadway, she had a leading part in Sigmund Romberg's "Nina Rose." Of her many assignments throughout the 1930s, only RKO's **BORDER CAFE** provided her with the right material that might have launched a big career, but it was sufficient to prove that Armida had both the personality and sincere naturalism to warrant better luck than actually came her way in the end.

An even more striking case of promise insufficiently fulfilled through want of a supply of appropriate roles, was **Movita**, following her effective work in MGM's



**The Brazilian Bombshell, Carmen Miranda was great fun with her flamboyantly decorated headdresses.**



MUTINY ON THE BOUNTY as Franchot Tone's native wife. Born Maria Castaneda in Nogales, Arizona, she wasn't yet in her teens when an RKO scout saw her dance in a Los Angeles Theatre and gave her a featured number in FLYING DOWN TO RIO-but because of her age was rejected for a contract. Movita was pencilled in for Paramount's THE JUNGLE PRINCESS, but due to a sudden injury the title role went to unknown Dorothy Lamour. She continued her Polynesian career in THE HURRICANE, then was first player to receive a term contract at Monogram Studios as a result of PARADISE ISLE with Warren Hull. Then came the south-of-the-border swashbuckler, ROSE OF THE RIO GRANDE with John Carroll (and P.A. tour with Carroll) and WOLF CALL. Monogram had built it's own new star. Immediately after completing GIRL FROM RIO and set to start a Boris Karloff MR. WONG assignment, Movita flew to New York to sail on the Queen Mary for London with her new husband, Jack Doyle, known as the "Irish Singing Boxer." In a singing and comedy act they appeared at the Palladium and British Music Halls. In Oct. 1940, the London Daily Mail reported that Movita was believed killed in an air-raid — Louella Parsons headlined the story in Hearst papers. Doyle later told the press that she had gone to visit friends that night and had not been seen since, while the street where the friends lived was totally demolished by a bomb. In 1941, Movita starred in TOWER OF TERROR, a Gaumont-British wartime drama. She worked for US serviceman, as organizer and entertainer until her Hollywood return in 1945 following divorce from Doyle. While working in VIVA ZAPATA, she met and later married Marlon Brando. Now divorced, Movita is still exceptionally beautiful as when she was playing all those emotionally charged young island beauties.

Throughout her movie career, Mexican-Irish **Margo** is best known as the girl in Columbia's LOST HORIZON who withered before your eyes as she fled the idyllic valley of Shangri-La and died a woman centuries old. Born Maria Margarita Guadalupe Bolado y Castilla O'Donnell in Mexico City on May 10, 1918. At 10, she took classes at Eduardo Cansino Professional Dancing School, performing at the Los Angeles' Plaza Theatre. Two years later along with teenage Betty Grable, was in the chorus of Fox's NEW MOVIE TONE FOLLIES OF 1930. Joining her aunt Carmen Castillo's husband Xavier Cugat's Orchestra, she introduced the rhumba in lavish night-spots of Tijuana and Agua Caliente, H'wood's Cocoanut Grove and the Waldorf. At 17, portrayed the discarded mistress in CRIME WITHOUT PASSION (1934). She etched more memorable performances in RHUMBA, WINTERSET (her NY hit), the patriotic GANGWAY FOR TOMORROW, BEHIND THE RISING SUN and the Val Lewton sleeper,



Jane Wyatt, Ronald Colman and Margo in Shangri-La, LOST HORIZON. The prestige film still has a lingering charm.



Lupe Velez and husband, brawny John Weissmuller attend a Hollywood premiere circa 1935.



The tempestuous Lupe Velez in STRICTLY DYNAMITE, a role that was altered to fit her exotic behavior, RKO had planned the part for Ginger Rogers.



Mamo Clark, Larry Blake and Beryl Wallace in AIR DEVILS, one of the few times Mamo wasn't in a sarong.





Movita and Warren Hull in **PARADISE ISLE**. Monogram promptly signed Movita as their first contract player.



Movita looking wistfully during **THE HURRICANE**. She would later marry superstar Marlon Brando.



Olga San Juan in **BLUE SKIES** was a graduate "of the Copacabana School of Acting," and one of Fred Astaire's favorite partners.



In a desperate try to change her image, Olga San Juan went blonde in Paramount's **VARIETY GIRL**. The hilarious screen test scene also featured Ann Doran and the late director George Marshall.

**THE LEOPARD MAN.** Never a great beauty, she preferred the stage and scored on Broadway in "Winterset" and "Bell For Adano." Once the wife of Francis Lederer, she married Eddie Albert in 1945. In 1976, Margo was named *Nosotros* Woman Of the Year.

The Brazilian Bombshell **Carmen Miranda's** speciality was Latin-American songs and dances, particularly rumbas and sambas. Born Maria do Carmo Miranda da Cunha in Portugal on Feb. 9, 1909, was taken to Brazil as a child. Later she established a reputation as a night-club entertainer with her own band, radio show and movies. On Broadway in "Streets of Paris" (1939), Carmen sang 'South American Way' and 20th asked her to repeat it for **DOWN ARGENTINE WAY**. When Fox saw the rushes, she was signed. Her success in Hollywood was instantaneous, she was imitated everywhere both seriously and in parody. Next came the big Technicolor musicals with Alice Faye, designed to encourage the good-neighbor policy: **THAT NIGHT IN RIO**, **WEEKEND IN HAVANA**, **SPRINGTIME IN THE ROCKIES** and **THE GANG'S ALL HERE**. In the black and white **DOLL FACE** and **IF I'M LUCKY**, Carmen was much less impressive and her screen limitations were becoming obvious. MGM took her up for **A DATE WITH JUDY** and **NANCY GOES TO RIO**. In 1955, Carmen returned from a tour of Cuba, did a strenuous mambo number with Jimmy Durante on his TV show and while taping, slipped and said 'I'm all out of breath.' Later that night she died of a heart attack. She had been married since 1947 to David Sebastian.

As Universal's Queen of Technicolor, fiery **Maria Montez** rose to stardom in a series of tropical-island and desert films. Born on June 6, 1920 in Barahona, in the Dominican Republic. While touring with a theatrical troupe, she wed an officer in the British army at 17. After the divorce she headed for a modeling career in New York. Signed by Universal (1941) made her debut opposite Johnny Mack Brown in a western, **BOSS OF BULLION CITY**. In **SOUTH OF TAHITI**, she wore her first sarong and lotus blossoms — and Montez was on her way! Universal then showcased Maria in some lavish escapist epics, as Scheherazade in **ARABIAN NIGHTS** with Jon Hall; It's success spawned a sequel, **WHITE SAVAGE**. IN 1944-45 she teamed again with Jon Hall in her most successful adventure yarns: **ALI BABA AND THE FORTY THIEVES**, **CORBA WOMAN**, **SUDAN** and **GYPSY WILDCAT**. The studio tried Maria in a period musical, **FROM BOWERY TO BROADWAY!** then a modern drama, **TANGIER**; departing Universal after **PIRATES OF MONTEREY**. She and husband Jean Pierre Aumont went to Europe, where she made several French-Italian films. In Sept., 1951 while taking a very hot saline bath to cope with a weight problem, Maria Montez died of a heart attack.



Puerto Rican **Olga San Juan** reached the zenith of her short career as Fred Astaire's dancing partner at only 18 in Paramount's *BLUE SKIES*. In her later films, Olga was usually the heroine's friend, loyal and fast-talking, with a very low tolerance point. She was born in New York City on March 16, 1927. During the New York Latin nightclub boom, she performed at the Aster Hotel, El Morocco and in an act with Don Loper at the Copacabana. At Paramount, Olga's debut was at the end of Dorothy Lamour's sarong fetish, *RAINBOW ISLAND*. The Astaire-San Juan 'Heat Wave' number from *BLUE SKIES* remains a classic. In an effort to change her image, a blonde Olga was surprisingly un-Latin in *VARIETY GIRL* (1947). On Broadway, she starred in "Paint Your Wagon" to rave notices. She was recently divorced from actor Edmond O'Brien.



**Vivacious Estelita Rodriguez biggest dream was to play the life story of Lupe Velez. She died soon after obtaining the property under mysterious circumstances.**

radio at 9 as "The Cuban Shirley Temple." Appearing at the National Theatre in Havana, she was seen by an agent from NY's Copa. At Republic, Estelita appeared with the studio's singing cowboy stars, like Roy Rogers in *ALONG THE NAVAJO TRAIL*, *ON THE OLD SPANISH TRAIL*, *THE GAY RANCHERO*, *SUSANNA PASS*, *THE GOLDEN STALLION*, *TWILIGHT IN THE SIERRAS*, *SUNSET IN THE WEST*, *IN OLD AMARILLO*, *PALS OF THE GOLDEN WEST*. At the time of her death in March, 1966 she had obtained the rights to the *LUPE VELEZ STORY*. Divorced from character actor Grant Withers, she was married to Dr. Ricardo Pego.

Many others during Hollywood's infatuation with dark, exotic types reached important status, but never had the opportunity to really shine. Among them: **Mona Rico** was popular in silents, like John Barrymore's *ETERNAL LOVE*, and worked in Spanish language versions of many films. Last seen in a 1937 serial, *ZORRO RIDES AGAIN*, she wed a millionaire sportsman. **Rosita Moreno** a dancer from Buenos Aires, starred with Richard Arlen in *HER WEDDING NIGHT*. In 1945, she went back to Paramount for a small part in Lamour's *A MEDAL FOR BENNY*. Married to agent Melville Shauer. The Argentine actress **Mona Maris** first film experiences were in Germany with UFA. She created interest in *THE ARIZONA KID* and *ROMANCE OF THE RIO GRANDE*. Once the wife of director Clarence Brown, she was married to a Dutch millionaire and living in Lima. Hawaiian Mamo (Clark) was a University of So. California student when MGM chose her as Clark Gable's native romance in *MUTINY ON THE BOUNTY*. Most of her succeeding films emphasized her good looks like *THE HURRICANE* and *AIR DEVILS*. When Movita and Brando were in Japan on *SAYONARA LOCATIONS*, Movita had a pleasureable visit with Mamo, her long-ago co-worker in *MUTINY*. Mamo was living in Japan with her army lieutenant husband. Usually **Dona Drake** was cast as a perky, sweet island-girl-flip and amusing when Para-

mount was giving her the big stardom push around 1941-43 (among them: *LOUISIANA PURCHASE*, *ROAD TO MORRICO*, *ALOMA OF THE SOUTH SEAS*). Interestingly, she had a role in Eddie Cantor's 1935 *STRIKE ME PINK* billed as Rita Rio. The best of Dona's later roles were in *VALENTINO* and in support of Bette Davis in *BEYOND THE FOREST*. Long separated from fashion designer, Travilla. **Mapy Cortes** decided Hollywood wasn't for her and took-off for Mexico City following RKO's *SEVEN DAYS' LEAVE* where she continued as a major star for many years. The same was true a few years later with **Esther Fernandez**, who deported upon completion of Alan Ladd's *TWO YEARS BEFORE THE MAST*. One time Desi Arnaz girlfriend (TOO MANY GIRLS). **Diosa Costello**, had her final movieland fling in *MISS SADIE THOMPSON*, now



**Adele Mara had that special star lustre that showed to good advantage in WAKE OF THE RED WITCH and SANDS OF IWO JIMA.**

John Wayne adored **Adele Mara**, as did nearly everyone at Republic Studios. So, in two of his biggest 1940 hits, *WAKE OF THE RED WITCH* and *SANDS OF IWO JIMA*, Adele was prominently featured. At the close of World War II, she was crowned Hollywood's New Pin-Up Queen over reigning Betty Grable by the service magazine, *Yank*. Born Adelaide Delgado in Dearborn, Mich., on April 28, 1923. In 1941, Harry Cohn spotted her with Xavier Cugat's band at the Waldorf and cast her as Rita Hayworth's younger sister in *YOU WERE NEVER LOVELIER*. Later at Republic in such tepid sagebrush adventures as *BELLS OF ROSARITA* with Roy Rogers and such contemporary-set rubbish as *GIRLS OF THE BIG HOUSE*, *THE TIGER WOMAN* and *VAMPIRE'S GHOST*. In the end of her seven year Republic stay, she graduated to the studio's elaborate *THE AVENGERS* and *CALIFORNIA PASSAGE*. Long married to Universal TV producer Roy Huggins.

Vivacious **Estelita Rodriguez** was another favorite of Republic mogul Herbert J. Yates — remaining under contract over a decade and top-billed in *BELLE OF OLD MEXICO* and *HAVANA ROSE*. Born in Juanara, Cuba, Estelita began on



**Maria Montez played glamorous, mysterious women — tragically she died of a heart attack at only 31.**

works as a blackjack dealer in Las Vegas' Caesar's Palace. **Linda Romay** was always upfront with Cugat's Orchestra in many MGM musicals, *BATHING BEAUTY*, *TWO GIRLS AND A SAILOR* and *WEEKEND AT THE WALDORF*. MGM varied the pattern only enough to let her 'vamp' Clark Gable in *ADVENTURE* and Mickey Rooney in *LOVE LAUGHS AT ANDY HARDY*. From the Universal Pictures Horror Factory of the 1940s came **Acquanetta**, **Elena Verdugo** and **Ramsey Ames**. Poor Cheyenne Indian Acquanetta was transformed into an ape woman in *CAPTIVE WILD WOMAN* and *JUNGLE WOMAN*. Married rich auto dealer Luciana Baschuck and lives in Scottsdale, Ariz. The photogenic Ramsay Ames was an Aztec mummy reborn as a modern girl in *THE MUMMY'S GHOST* and had her dark hair changed to white streaks (reminiscent of Elsa Lanchester in *BRIDE OF FRANKENSTEIN*) in *CALLING DR. DEATH*. Over the years, it's continued unreeling on TV makes it Ramsey's best known role. She survived Universal's Horror market to wed playwright Dale Wasserman of "Man of LA Mancha" fame, residing on the Costa del Sol, Spain.

The versatile **Elena Verdugo** danced

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And Montreal is one of those pleasantly civilized cities where one is safe at night. One can stroll at 2 or 3 in the morning without fear of mugging or other molestation.

Montreal has a new T.V. communications complex every bit as sophisticated as those in Burbank, along with two major universities and The Olympic complex which is being developed into a full scale sports center. A unique parachute cover that drops over the stadium for inclement weather gives it a bizarre but interesting design. There's also an immense Velodrome (with walls that bank at 48°) and a pool (with an adjustable bottom for making it shallow at one end!)

Quebec (the city, not the Province) is smaller and more picturesque. Laden with history, it is where Canada got its start with seesaw battles between the English and French. Narrow Streets contain tales of the past oozing from every cobblestone. Green parks everywhere sport summertime sun-lovers lounging or loving in all of them.

Chateaux Frontenac (an immense castle-like hotel right out of a movie set) is the focal point of Quebec. Overlooking the St. Lawrence River, its minarets and copper rooftops (with green patina) represent a link with gracious old world tradition.

Both Montreal and Quebec have Old Towns that are being preserved and kept intact for their heritage and their appeal to tourists. Quebec also has a large community of artists and craftspeople.



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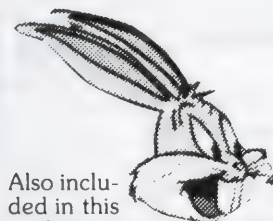
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## The Way to Go

by Glo Davis

### JUST LIKE THE MOVIES... A TOUCH OF PARIS NOT FAR FROM HOME

by Gary Crandall

If you've ever had that old movie impulse to dance like Gene Kelly down the Champ d'Elysees or linger over a glass of wine in the sidewalk cafes of Paris, you'll be pleased to learn there's a touch of Gallic charmer much closer to home — in Montreal and Quebec City.

You needn't be a whiz in French to get by as both English and French are spoken (more so in Montreal) but its a good place to practice if you like the pleasant sounds of the French language — and much more fun.



**In a movie-like setting of flowers and sidewalk cafes, Old Town of Montreal retains a touch of Paris.**

Montreal is very cosmopolitan. It has a strong European influence — splendid restaurants, sidewalk cafes, and is very walkable. And if you prefer to ride, the Metro (subway) system is one of the best in the world — clean, fast, smooth, unvandalized, with stations enhanced by art mosaics. The trains run on rubber tires for low noise level. (LA. — the perfect answer for your transportation woes!)



**A kiosk in Old Town, Montreal.**



## DOWN MEMORY LANE

Continued

and guitar in the college orchestra. After graduation he joined the Ray West Band and while appearing with the group at the Cocoanut Grove in Los Angeles was spotted by talent scout Ivan Kahn and signed to a six-months contract at Pathe Studios. He was cast in a small part in "The Sophomore," was seen by Paul Bern,

an M-G-M associate, who decided he would be ideal as the young lover of Greta Garbo in her last silent film, "The Kiss." Ayres was immediately hailed as a new find and Universal soon after signed him for the classic, "All Quiet on the Western Front." He followed this with roles in "State Fair" with Janet Gaynor and "Holiday" with Katharine Hepburn. His performance in the latter impressed

the studio and they signed him to a term contract but his real claim to fame at M-G-M was his role as the good-natured Dr. James Kildare in "The Kildare Series."

Following his discharge from the service in 1945, after a traumatic experience created by his personal beliefs, Ayres realized the war had altered his attitude toward life and he set out to help others in the world live in peace and be friendly to one another. He returned to films and appeared in "The Dark Mirror," "The Unfaithful" and "Johnny Belinda." For the latter he was nominated for an Oscar in 1948 but lost out to Laurence Olivier in "Hamlet."

Although he spends a great deal of time studying art, philosophy, psychology and religion, he continues to remain busy in films and television and recently was seen in "The Gary Powers Story," "The Bionic Woman" and "The Mary Tyler Moore Show." In 1964 he married former airline stewardess Diana Hall and they have one son, age 8.Δ

## THE HYDE OF JEKYLL

Continued

tastic make-up which gave Mr. Hyde his simian appearance.

Another re-make, this time by M.G.M. (1941) had Spencer Tracy as Jekyll-Hyde. Hammer did a spoof with Bernard Bresslaw in "The Ugly Duckling" (1952). Boris Karloff in "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde" (1953). Hammer again tried in 1960 with "The Two Faces of Dr. Jekyll" played by Paul Massie. Even Jerry Lewis spoofed the role, loosely in 1963's "The Nutty Professor."

In 1970, Christopher Lee played Jekyll and Peter Cushing as his friend Utterson. Finally Hammer made a third effort in 1971 with an unusual twist in "Dr. Jekyll and Sister Hyde." Ralph Bates was Dr. Jekyll and Martine Beswick was Sister Hyde.

Will there be more? Probably. To paraphrase the 1920 title, "I tell you, they haven't begun to make film use of the body and mind of man." Δ

## LATIN LOVERS: Continued

at 14 in Grable's DOWN ARGENTINE WAY, was outstandingly good as George Sanders young love in THE MOON AND SIXPENCE and terrorized by John Carradine in THE HOURS OF FRANKENSTEIN. Elena starred in her own TV series, "Meet Millie" prior to several seasons on "Marcus Welby."

In the years to come many Latin actresses would break through to conventional roles and no longer be limited to playing señoritas, island girls, etc. Perhaps Rita Hayworth was the first and much later, Rita Moreno. But it's fun looking back and remembering how special they all were.

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Wanted: Gone With the Wind memorabilia. Especially "GWTW game" by Agate Game Co. James Knapp, 3248 Collingwood Blvd., Toledo, Ohio 43610, Phone (1-419-242-6296) (6-8-9-'77)

WANTED— Sheet music, records, articles, color pictures and magazine covers of Jeanette MacDonald, J. Romero, 5471 Victoria Ave., Los Angeles, Calif. 90043. (8-9-77)

James Dean Illustrated catalogue \$1. Dean material urgently wanted, will buy or trade for material on your favorite. Material on your favorites also for sale. State wants. Simmons, 25, Rutland Court, Hove, Sussex, England. (6-8-9-10-11-12-'77-2-3-4-5-'78).

Wanted: Large photos (color & b&w) and magazine covers and articles on Rita Hayworth. Robert Pelot, 1212 E. Randolph Ct. Apt. 3. Milwaukee Wisconsin 53212 (6-8-9-'77)

WANTED Color clips, photos, interesting memorabilia of Vivien Leigh, Gable, Lombard, Flynn, Heston, DeHavilland, Darnell, Grable, Turner. (Also Fan Clubs) Debbie Batteiger, 1509 E. Atchson, Pasadena, CA 91104. (6-8-9-'77)

**WANT TO BUY:** 16mm color prints of Royal Wedding, Let's Dance, Silk Stockings and Barkleys of Broadway. J.R. Arnold, 2234 South Blvd., Houston, Texas 77098. (6-8-9-'77)

Wanted: Copy or trailer of Career Girl and La Rabia (The Rage Within) or other films featuring June Wilkinson. Any information on these films appreciated. Ron Kingman c/o Box 8035 OTTAWA Canada K1G 3H6 (6-8-9-'77)

WANTED: Color photos (portraits or clipping) of Esther Williams, also moire mags containing color covers or inside color pictures of E. Williams. Harry Staton, Box 262, Forest Hills, Kentucky 41527 (8-9-'77)

Wanted. Vivien Leigh stills and articles. Specially from "Gone With the Wind." I have hundreds of other stars stills to send you. R. Mueller, W. 173 Erika Rd. Menomonee Falls, Wisc. 53051. (9-10-11-77)

WANTED: Jean Arthur, Elsa Lanchester, June Lockhart and Elinore Donohue items, photos etc. . . . Bob Kitley, 3319 E. Hampton Way., Fresno, Ca. 93726 (8-9-'77)

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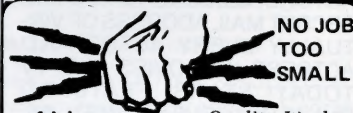
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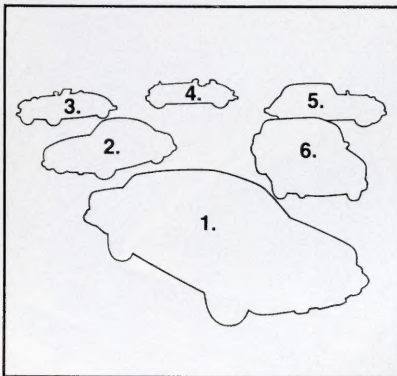
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280SE	6 cyl. dohc (fuel injected)	167.6	112.8	205.5	3905
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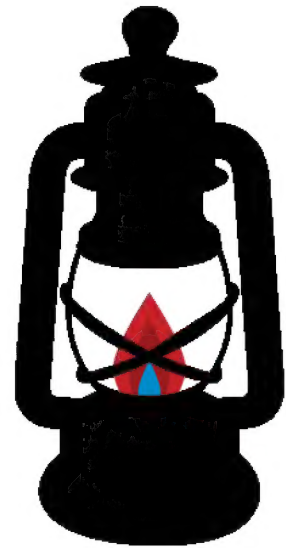


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